

CANADIAN MOVING PICTURE DIGEST

Vol. 21, No. 22

TORONTO 2, CANADA

September 28th, 1929

HOLLYWOOD REVUE
25 STARS — CHORUS OF 200

Cecil B. De Mille's
DYNAMITE
It has everything!

**HEARST
METROTONE
NEWS**, the Super
Sound Newsreel Twice
Weekly on Film or Disc
Now Playing All Leading
Theatres.

METRO GOLDWYN MAYER

THE POWER BEHIND THE HITS!

**PENNANT
WINNERS**

from



PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2



THE IMPORTANT BOX-OFFICE NEWS!

—as usual it
comes from Leo,
your best friend!

Cecil B. De Mille's DYNAMITE

**7th WEEK OF CAPACITY
BUSINESS** at Carthay Circle,
Los Angeles **\$2 ROAD SHOW!**

More "Dynamite" openings and more
typical M-G-M records in the offing for
this greatest of all Cecil B. De Mille
productions—

it has everything!



Youth



Song



Gaiety



Drama

HOLLYWOOD REVUE

**FIRST POPULAR PRICED
ENGAGEMENT** at Stillman
Theatre, Cleveland **SETTING
NEW RECORD EACH DAY!**

CLEVELAND—First pop-price showing
smashes long time record held by Jolson's
"Singing Fool." Thousands turned away.
Every day breaks previous day's mark!

PHILADELPHIA—At \$2 sets new
amazing figures at Aldine. All previous
totals wiped away!

BOSTON—Standing room at Tremont.
Each week beats previous one. At \$2.50.

LOS ANGELES—Grauman's Chinese
\$2 engagement sets highest totals in
history of house.

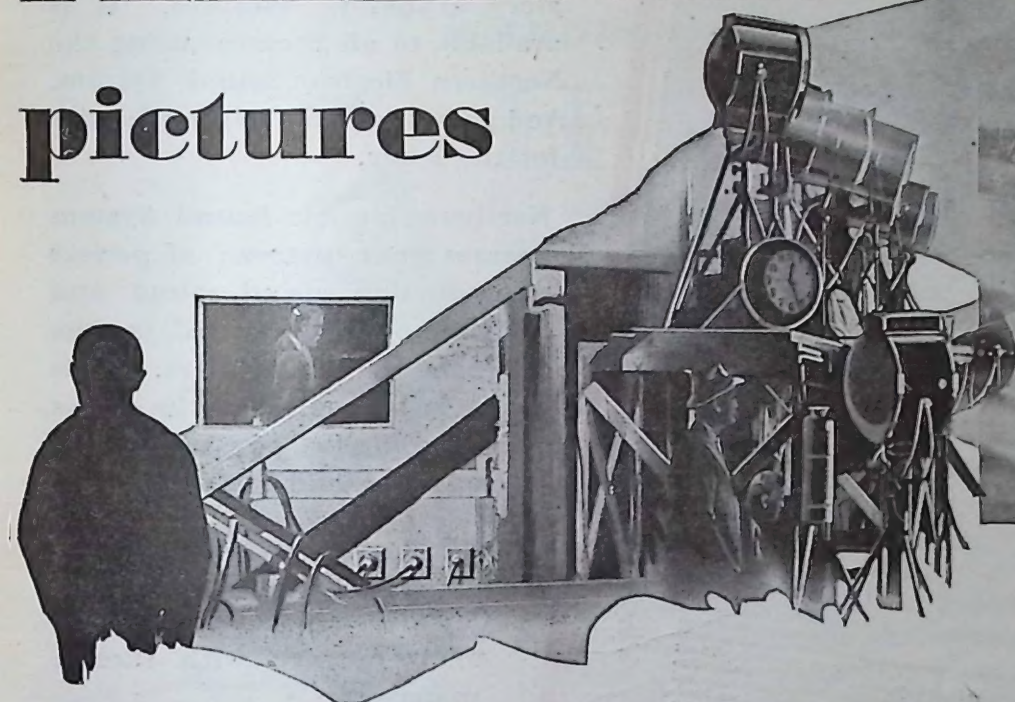
NEW YORK—Absolute capacity with
standees matinee, night and midnight
shows. At \$2.00.



THE POWER BEHIND THE HITS! METRO-GOLDWYN-MAYER

September 28th—Hearst Metrotone News—Two Issues Weekly
Thereafter—on Film or Disc—The Super Sound Newsreel

Adding Value to ALL sound pictures



A picture today is only as good as it sounds. RCA Photophone gets out of sound pictures all that the studios put into them. It is the world's most highly perfected reproducing equipment for *all* sound pictures.

Back of RCA Photophone are the leading manufacturers of electrical equipment — the Radio Corporation of America, the General Electric

Company and the Westinghouse Electric & Manufacturing Company. The resources and experience of these companies in electrical and acoustical research have made possible scientific achievements in tone reproduction, not to be duplicated by the makers of any other sound equipment.

Mellow and distinct, RCA Photophone reproduces

every delicate inflection of the human voice and every note of musical instruments with the complete illusion of realism. It will send your audiences away boosting.

When you purchase an RCA Photophone equipment, you make your final investment in sound apparatus.

*Address All Inquiries to
Commercial Department*

RCA . PHOTOPHONE, Inc.

411 FIFTH AVENUE • NEW YORK, N.Y., U.S.A.

Selling Agent in Canada For

CANADIAN GENERAL ELECTRIC COMPANY, LTD.
AND CANADIAN WESTINGHOUSE COMPANY, LTD.



A POSTER for your Lobby

What Makes the Picture Talk?

Your enjoyment of a Sound Picture depends largely on the quality of apparatus used. It pays to go to theatres equipped by the makers of your telephone—the Northern Electric Company.

WHEN you go to hear a Sound Picture you wish to be certain that the voice will be clear and natural; that the musical accompaniment and sound effects coming from the screen will be thoroughly pleasing.

This theatre assures you just that, because it is equipped with the Northern Electric Sound System.

This apparatus is the product of over fifty years of study and research by eminent scientists and electrical engineers into the laws governing the transmission of Sound. It is installed and regularly inspected by a engineers trained in this new branch of a basic industry.

The reliable quality of this Sound System has been recognized by this theatre, the management of which believes that it is worth extra investment to secure equipment of proved results.

In selecting Northern Electric Equipment, the management of this theatre realized that the correct transmission and reproduction of sound is an extremely difficult problem, as is evidenced by the wide differences in quality between various radios and phonographs. They knew that it was Northern Electric's experience with this very problem which, after years of unsuccessful effort by others, finally made Sound Pictures possible.

The same organization which has brought the telephone to its present excellence will likewise constantly seek to improve Sound Picture apparatus still further.

When listening to the Picture being shown here you may be interested to know that sound reproducing equipment similar to that being used in this theatre has already been installed in the best theatres in England, France, Germany, India, Brazil, Australia, New Zealand, Japan, China, West Indies and Central America, besides some 2,500 in the United States and in Canada's leading theatres from Coast to Coast and Newfoundland.

Northern SOUND  **Electric SYSTEM**

THIS interesting poster explains to the general public the inside story of Sound Pictures. It is available to all theatres using the Northern Electric Sound System. And proves an interesting feature for the lobby.

Northern Electric Sound System assures your patrons of perfect reproduction of all sound and talking films, produced by the companies listed here. This system embodies all the latest developments of sound reproduction and projection.

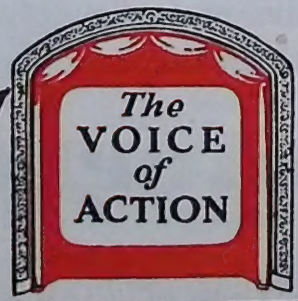
Service engineers, located at strategic points across Canada, are always ready to co-operate with theatre managers.

Our Research Products Sales Department, 637 Craig St. West, Montreal, will be glad to give you full information.

Warner Bros. Pictures, Inc.
Fox Film Corporation
Paramount Famous Lasky Corporation
Metro-Goldwyn-Mayer Picture Corporation
United Artists Corporation

First National Pictures
Universal Pictures Corporation
Hal Roach Studios, Inc.
Columbia Pictures Corporation
Harold Lloyd Corporation
Metropolitan Sound Studios, Inc.

Northern SOUND



Electric SYSTEM

Research Products Sales Department, 637 Craig St. West Montreal.

Canadian Moving Picture DIGEST

Established in 1915 for
Exhibitors

Subscription: \$5.00 yearly

Telephone: Trinity 1481

Cable: Ontocanada

Published by Canadian
Moving Picture Digest
Company, Limited

259 Spadina Ave. - Toronto

London Office

80-82 Wardor St., W 1

RAY LEWIS

Editor and Managing Director

Vol. 21, No. 22

TORONTO 2, CANADA

September 28th, 1929

"Minority Shareholders"



HIS HONOUR, W. D. ROSS, Lieutenant-Governor of Ontario, has resigned from the Board of Directors of the Famous Players Canadian Corporation. It is understood that His Honour took this step owing to the resignation of N. L. Nathanson, and the Famous controversy which has been engrossing the attention of the public.

Following the resignation of His Honour from the Board of Directors, word reaches us that Sir Herbert Holt will also resign. The stock is now selling around 61, a drop of over 10 points since the announcement of the resignation of "N. L." The market is very bearish on Famous; and the feeling is that the stock is due for another drop, which does not make the present shareholders feel particularly elated.

As a minority shareholder of Famous, I feel that a general meeting should be called, where the minority shareholders can receive some information as to what is proceeding; and either a denial, or confirmation of conflicting statements.

The Department of Justice at Washington, on September 18th, has informed all those involved in the proposed mergers of the various picture companies that the United States government will not countenance any deal, or combine of interests, or mergers, wherein the minority shareholders are not given a square and fair deal. No inside deals for control by controlling interests will be tolerated. The minority shareholders must be informed and considered in every move, and the minority shareholder must receive the same amount for his share, or shares, as that paid to an officer, or executive of the company holding controlling interest.

The government further interprets the present mergers as not in violation of the anti-trust law, but in the event that the minority shareholders are dissatisfied, the government will step in to annul the deal.

There should be a fuller discussion on the controversy which has split the ranks of Famous Players Canadian. The minority shareholders have their money invested in Famous Players. That investment looks as if it is taking on the nature of a big gamble, and risk, because of internal disorders in the organization. A meeting should be called; and if necessary a new Board should be elected; and a majority vote taken as to what is in the best interests of the company, represented by all of its shareholders.

The position of Famous has materially weakened as pointed out in last week's issue, five theatres built across Canada could become formidable competition, one in Toronto, Montreal, Winnipeg, Calgary and Vancouver is all that is necessary to fling the door of Canada wide open to competing distributing units; and cut into the receipts and profits of Famous Players.

It is inevitable; and Famous should have a policy set to meet such competition, to consider it; and to also consider any proposition made which will strengthen its position, or protect its shareholders through an affiliation, or through a sale.

If a sale, then the shareholders must realize, "They can't eat the pudding, and still have it."



RAW



RAY LEWIS

PRESENTS

THE BENEFIT at the Pantages Theatre, Tuesday, September 24th, in aid of the Palestine Emergency Relief Fund, was an event in Showdom in Toronto. The house was taxed to capacity, the receipts reaching five thousand dollars (\$5,000).

Never in the history of theatricals in Toronto, according to press reports, was there such a big and pleasing show as the combined theatres presented. It was entertainment from the first to the last act, and on top of this big bill was the greater Al Jolson, in the Warner picture, "Say It With Songs."

The audience applauded and applauded. The show commenced at 11.30 P.M., and at 3.30 A.M., at the close of the picture, the house remained intact, only leaving when the curtains were drawn at the finale.

The acts, under the management of Jules Bernstein and Fred Schafer, assisted by H. V. Knevels of Pantages, had intended doing an average of about ten minutes, but the audience was such a cordial and friendly one, that no one cared to stop "working" and the acts carried on, some running twenty minutes.

IT WAS in truth a "Showman's Night." Everyone was beaming as the audience poured into the house, the queue running four deep along Yonge Street to Queen Street, four thousand strong, waiting for the big show, and doing their bit by giving their \$1.00 and \$1.50 for Palestine Relief. To hear that crowd laugh and applaud! It was real Show Business, a festive night in which everyone co-operated and all participated.

Mr. Bobbe, of Bobbe and Nelson, was acting Master of Ceremonies; and "Bobbe" certainly "put it over great," in the dear vernacular of "our people." Nelson was continually "Bobbing" up, much to the delight and the amusement of the audience, keeping the show moving along without a stop!

"Paul Vocan" and Co., headliners at Pantages, opened with their snappy dancing revue. Murray and Irwin, "whistlers" from Loew's, followed. The audience stamped, whistled and applauded, asking for more and yet more.

HARRY GIRARD with his chorus of Prima Donnas, with their glorious voices, and grace of movement, a combination of singing and dancing, which was as novel as surprising, as it was pleasing, made a tremendous hit. Maestro Girard being called upon to make a little speech of thanks.

Shea's Hippodrome contributed with "Crockett's Kentucky Mountaineers," and this family of entertainers also went over big.

The Eight Comic Kapers from Pantages, another feature of the bill that week, was a riot; and Billy Hallam from Loew's, preceding this act, registered ten minutes of laughs. Then came Billy Gleason, who kept the audience in a consecutive state of merriment for about sixteen minutes! Billy was such a hit, he hated to leave as much as the audience hated to see him leave!

The Uptown Theatre, through the courtesy of Jack Arthur, presented The Uptown Ballet, which gave a finishing flash to the vaudeville contribution of the show.

THE CO-OPERATION from the various theatres gladdened the heart of your editor, who having started "something big," finished it big, because "the boys," our Showmen, saw her through with it.

May I take this opportunity of thanking Tom Daley, of the Tivoli, who did all the newspaper work for the show; and when you realize it was our only medium of advertising, with the exception of fifty billboards, donated by the Ruddy Sign Co., and the Johnston & Co., Lithographers, you can imagine how snappy the lay-outs were.

Your editor said, "Tom handle the advertising, take full charge;" and Tom did; and did it like Tom Daley can!

My thanks to Jules Bernstein, of Loew's; and to Fred Schafer and H. V. Knevels for "putting on the show." It ran without a hitch; and the Pantages orchestra handled all the acts without a rehearsal; and like "old-timers."

Thanks to Jerry Shea, who contributed \$100 in cash, and Shea's Hippodrome feature acts, also sharing in the expense of the show, to which The Uptown, Pantages and Loew's also contributed.

THE NIGHT called for one succession of thanks, not forgetting the feature picture, Al Jolson in "Say It With Songs," which was the big attraction, donated for the occasion by Warner Bros., who have also given this feature for several Palestine benefit performances, across Canada.

Thanks to Famous Players, who gave the committee Pantages Theatre, free of any cost, and who have also given many of their theatres from coast to coast. Thanks to the Community Theatres, which sold tickets and co-operated in every way to make the event a success.





Show Business



(Special to The Digest from Ottawa)

THE CONSERVATIVE Government is stepping out of office in the Province of Ontario on Oct. 30 for purposes of an election but no concessions have been granted the moving picture business in the form of taxation relief by Hon. G. Howard Ferguson, Prime Minister, although other spheres have received "plums," such as the cutting of the automobile license fees by 50 per cent.

Some two years ago, Ontario exhibitors secured the abolishment of the amusement tax on tickets up to 25 cents but further steps in this direction have not been forthcoming.

A PROTEST has been raised by P. J. Nolan, proprietor of three theatres in Ottawa, Ontario, against the attitude of Canadian Government officials with respect to attendance at moving picture theatres whenever there is more or less general illness.

At the present time there is an infantile paralysis scare in various sections of Eastern Canada and the Federal Department of Public Health has issued a pamphlet which says: "Don't go to the Movies," among other things.

Mr. Nolan says it is time for exhibitors to call a halt on this kind of health propaganda. Federal officials who employ this kind of advice are living in the past, he declares, because the modern theatre is better ventilated and better regulated than most schools, churches and halls. Further, Mr. Nolan, who is a former druggist, asserts that the best form of prevention is the regulating of the human body to throw off ailments.

WITH the advertising assistance of 10 merchants of Hamilton, Ontario, Manager Kenevels of the Capitol Theatre is employing a unique arrangement for the distribution of "Favorite Movie Star" portraits. Coupons are issued to patrons and these can be exchanged for a photograph at any store whose advertisement has been appearing in a special page of the local newspaper, everybody benefitting as a result.

DAVE BORLAND, veteran exhibitor of Canada, has been appointed manager of the Metropolitan Theatre at Regina, Sask., a Famous Players house. He has served in both Eastern and Western Canada.

JOE FRANKLIN, Manager of B. F. Keith's Theatre, Ottawa, gave evidence of his community spirit no less than three times during one week. First he staged a benefit for the Palestine Relief Fund; then assisted in the organization of a financial drive for the Ottawa Humane Society, of which he is a director, and, thirdly, performed co-operative work for the Rotary Club.

Manager Ray Tubman of the Regent Theatre, Ottawa, also presented a Palestine Relief performance, as well as a community show in aid of the Kiwanis Club boys' work fund. P. J. Nolan, proprietor of the Avalon Theatre, gave a similar benefit performance for the Kiwanis Club.

Accousticon attachments are to be provided at the Regent Theatre, Ottawa, Ontario, for the convenience of deaf patrons, it is announced by Manager Ray Tub-

man. The wired seats will be reserved for them on request. Mr. Tubman is also providing a wheel chair so that invalids may be taken down the aisles to available seats without difficulty.

Sound Sales

SOUND SALES in Canada continue prosperously on. A letter from Radio Industries of Canada states that they have made installations of their equipment in the following houses:

Model PT 5, Synchronous disc equipment has been placed in the Orpheum Theatre, Blairmore, Alta.; the Palace Theatre at Coleman, Alta., Mr. R. Rinaldi is both proprietor and manager.

The Photone Model PT 5 comprises synchronous disc equipment with non-synchronous attachment; and we are informed that it is possible to add sound-on-film at any time to this model which is similar to the one installed in the grand Theatre, Melfort, Sask.

The "Talkietone" non-synchronous has been installed in the Elite, Wainwright, Alta., Mr. W. T. Bruner, Manager.

Other installations through Radio Industries of Canada, include: The Majestic Theatre, Biggar, Sask., Mr. Frank Shepherd, owner. The Gretna Theatre, Gretna, Manitoba, Miss Mary Heloffs, proprietor.

PACENT advises that they have equipped about eight hundred theatres in the United States and Canada; and that they are now placing Pacent Film Tracks with Canadian exhibitors. The Pacent Track at the Regent Theatre, Sudbury, is giving excellent satisfaction according to reports.

Messrs. Moorehead & Filman have taken Pacent equipment for the Tivoli Theatre, St. Thomas, the Brampton, and the Opera House at Orillia.

S. Bloom of the B. & F. Chain, reports that the Pacent is giving satisfaction at the Beaver Theatre.

Manager Willer of the Capitol, Belleville, has been playing to capacity with Pacent installation; and appears to be a booster for this product.

Manager Guest of the Queen's, Hamilton, is another satisfied customer.

Manager Braden has Pacent for the Kenmore and Kenilworth Theatres, Hamilton, while the Pastime, New Toronto, has the same product.

Other Pacent theatre installations include, Gaiety, Collingwood; Princess, St. Thomas; First National booth, Toronto; Rialto, Trail, B.C.; Russell, Glace Bay, N.S.; and preparations are being made for this equipment to go into the Queen's Royal, Toronto; Francais, Ottawa; Rex, London, Ont.; Casino, Edmundston, N.B.; the Bel-lard, Bridgeburg, Ont.

REPORTS from General Sound Equipment Ltd., state that the De Forest Phono Disc and Phonofilm have been placed in the Regent, the Park, Academy, Belsize, Duchess, Bedford, Major, Victoria, Photodrome, Garden, Liberty, Marlow, Pickford, at Toronto, and the Royce at Weston, Ont.

"The Battle of the Giants"

Who Will Control British Film Industry American or British Film Interests?

THE BATTLE OF THE GIANTS continues. We are now at round two and three.

In reading over the statement of Mr. Nathanson and I. W. Killam, it appears that Killam was aware of what Nathanson was doing, in England, for Killam's wire to "N. L." states, "If your judgment recommends sale feel sure directors as well as myself would concur."

THE PRICE was quoted at \$75.00 a share. Killam held the winning ace; and it was a question as to where he would place it. Three directors of Famous held a sufficient amount of shares in a voting trust, to control the policy of Famous Players Canadian Corp. These three directors were Adolph Zukor, I. W. Killam, and the managing director, N. L. Nathanson.

KILLAM chose to lay his ace with Zukor; and two to one, Nathanson lost out. What your writer cannot understand in this game of motion picture politics and policies is how a shareholder can sell out all his shares, get the money; and still control the shares of the other shareholders, their money still being invested in the company, and subject to all risks!

IT IS REPORTED that this was part of the arrangement Zukor made in selling out his interest some time ago. It was not fair to the other shareholders to have their money tied up in Famous Players, and the shareholders who had sold out in control of their shares!

Adolph Zukor is a mighty name in Motion Pictures, among the mightiest. The game which is being played now is as mighty. The importance of Canada to a British Empire Film Industry can be gauged by the importance of the fight which has only commenced, and which is now going on.

CANADA is strategically and financially most important to a British Film Industry, it is as important to the United States, but not from the same Empire angle.

When you take into consideration that Canada is next door to the American Film Market, in which the British producer has been endeavoring to establish a market, that Canada is giving the American Film Industry millions of dollars in motion picture revenue, that it gave Zukor about eight millions for his theatre interests, eight millions in profits, that Canada with the advent of Talking Pictures is giving American producers more money in a week in returns, than they took out of Canada previously in a year, then one can realize the importance from a British and U. S. angle of retaining film control in Canada.

THE MAJORITY of the initial financial sponsors, who backed Famous Players theatre proposition in its beginning, have all been paid back. Where did the money come from? From the Canadian public, through Canadian theatres, which looks as if being the dominant theatre chain in Canada is a good financial investment.

IF THE BRITISH Film Industry does not take Canada seriously; and if Canada does not become a part of a British Film Empire Chain, the British Film Industry can "kiss itself good-bye"

If British pictures cannot get a showing on the American continent, the hope of making a British Film Industry of importance, will be damaged to as great an

extent, as would the other Industries of Great Britain, were they locked out from the market of the American continent, and do not forget that "Trade follows the Film."

LET US look at the issue squarely. If England has permitted its dominant theatre chain, the Gaumont British, with this company's producing and distributing units to pass to Fox control, which is American, it looks as if the establishment of a British Film Industry, has "passed by the board," and Canada's relationship to the U. S. Film Industry need not be considered as far as a control of her motion picture theatres are concerned.

IF THE GAUMONT BRITISH is still British-controlled, and the question of a sale of Famous Players to Gaumont British is being considered, then Gaumont British is the logical buyer, providing the majority of the shareholders are agreeable and agree on the terms!

The question as to whether Famous Players Canadian is to be allied with British Film Enterprise, or U. S. Film Enterprise, is too important for two, or three men to decide.

FAMOUS PLAYERS CANADIAN has about one thousand shareholders in Canada. It is reported four thousand, but I have only discovered a thousand so far in The Digest's investigation. The controlling number of shares, it is true, is not in the hands of these minority shareholders, but still these minority shareholders represent the majority of shareholders in respect to their numbers.

THESE invested in Famous Players Canadian, because they probably believed in the establishment of such a chain of theatres in Canada.

The business is shaking itself down, owing to mergers, to about three companies which will absorb the majority of the other companies now existent. The Big Three will control the Industry of Motion Pictures in the United States, Adolph Zukor will be one of the Big Three. Will the Big Three control the British Empire's Film Trade also? That is a question which the British Film Industry should answer; and other British Film Interests, for a control of the British Empire's Film Enterprises, together with other foreign film affiliations which American Film Interests now have, would give the American Film Industry practically a world Film Control, with three Big Film men at its head; and the three Boards of American bankers interlocked.

WHAT the American Bankers in control will do with the Film Industry can be sensed somewhat by noting what the bankers and directors have been able to do with the Industry in respect to Radio Advertising; and we have only seen the beginning of a theatre relationship with Radio, and Radio's relationship with the public as it relates itself to Entertainment!

MEANWHILE where are our British strategists, financiers, British Industrialists? What do they think of the situation? The old British adage about "blundering" out of a situation has lost its power and its appeal. If the British Film Industry loses Canada, it will be worse than a crime, it will be a blunder irrevocable,

Round Two and Three

W. D. Ross, Lieut.-Governor of Ontario Resigns from Famous Board--Sir Herbert Holt Resignation Rumoured

irretrievable, inexcusable, and unpardonable! It will be the curfew for a British Film Industry, and no one will be to blame but Britishers!

THE AMERICAN World of Finance, Politics, takes the American Film Industry so seriously that it has enticed its bankers in, its emissaries are its country's ambassadors. America appreciates the Film Industry, giving it a place among its leading industries. It has for a quarter of a century built and built Film Enterprise, using the finance and brains, the talent of the world to make an American Film Industry of World Power. The next year will be the Year of Fulfillment. It is not in the prophecies, nor written in the cards, it is all in the way the game is played.

I HAVE said that Adolph Zukor will be one of the Big Three in America, and I say that William Fox will be one of the Big Three and RKO the other.

RKO will hold as it were, the balance of power. RKO will place this balance with whoever controls the British Film Industry. Who will it be? Fox or Zukor? Shall I tell you that there may be a dark horse in the race? Shall I tell you that the Industry of Motion Pictures has not heard the last of N. L. Nathanson, and that the question of an Empire Chain of Theatres with producing affiliations is now being seriously discussed at a round table of British Bankers; and that the Empire's wisest men are sponsoring and co-operating along ways and means? Financiers and Showmen, "Jaydee" Williams is heading for England, some bankers go with him; and some will meet him. October may be an eventful month.

How do I know? How did I know the following?

EDITORIAL, April 13th, 1929, "Seven Fat Years: "This all makes us pause to consider the question of Canada, of England, of the British Empire. It makes us pause and wonder what N. L. Nathanson of Famous Players Canadian, and Col. Bromhead of Gaumont British are doing about British Empire mergers, and an expansive program which will give them the dominant position, not only throughout the British Empire, but in Europe, and a substantial reciprocal 'look-in,' in the United States, which is certainly vital.

"The British Empire being a 'large body,' moves slowly, but in this Motion Picture Radio-Motor Age of 'Stepping on the gas,' one hopes that the silence in respect to a British Empire Theatre Chain, a British producing, distributing, and sound merger of Empire proportions may be occasioned, not through a lack of action, but through so much action going on that there is no time for talk.

"We have heard about the 'seven lean years,' and the 'seven fat years.' We approach 'seven fat years' of Motion Picture Prosperity, more box-office capital than even our most optimistic showmen ever dreamed of. Is the money all going to Wall Street? or is Throgmorton going to 'Sound' its note in the millenium we approach? The U. S. dollar sign is headed by a caption, 'In God We Trust.' In connection with a Motion Picture Trust, the British Film Empire Interests could learn some wisdom from this U. S. 'In God We Trust' caption."

IN the May 25th issue of The Digest, in the Ray Presents column, we have:

THERE is a report to the effect that a deal is pending between Gaumont British and Fox, whereby Fox will acquire the controlling interest in Gaumont's three

hundred theatres in England. This includes the original Gaumont Chain and the Beaverbrook Chain, the Cinematograph Theatres which Gaumont British acquired.

"The story appears sound in view of the U. S. Film Situation abroad. The Quota in certain foreign territories is indeed becoming a thorn in the flesh of U. S. producers and I daresay the only way to beat it is to own a sufficient number of foreign theatres in which to release U. S. product. An affiliation with a native-born organization eliminates the danger of the foreign invasion angle.

"Some time ago it looked as if Famous Players Corporation and Gaumont British were set for an affiliation, but since the U. S. has always been an important factor in connection with the distribution of British Pictures, an affiliation with a powerful U. S. theatre producing and distributing unit is vitally necessary.

"Reports persist in placing Radio Corporation in control of Paramount-Famous Lasky, Warner Bros. and First National, with Adolph Zukor and Jesse L. Lasky retiring as heads of Paramount-Famous Lasky.

"A recent deal consummated by N. L. Nathanson of Famous Players Canadian, secured for the Canadian company the shares held by U. S. interests, and gave the entire control of Famous Players Canadian over to Canadian Interests.

IN VIEW of the line-up with Radio, it looks as if Radio will have as its strongest Film Competitor, William Fox and his Interests; and that in addition to the strength of the Fox position in the United States, there may be the English fortification through Gaumont British, and a Canadian defence through Famous Players Canadian Corporation, not overlooking Gaumont's position in France.

"If Gaumont British gives the control of its three hundred British theatres to Fox, no Britisher in Canada, or in England can possibly object to a Canadian tie-up of Famous Players with Fox. I merely mention this because we have heard so much talk about American control.

"The strength in the establishment of a British Film Industry must come from London; and if the heads of the British Film Interests in England believe in making the Film Industry International in its scope, they are the 'doctors,' that should know what they are doing to keep the British part of this International Film Body in a healthy condition."

IN the June 1st issue of The Digest, in the Ray Presents we find:

JIMMY GRAINGER was another visitor. Rumours persist in associating both the British Gaumont with Famous Players Canadian Corp., and with the Fox Interests; and the appearance of Mr. Grainger in Toronto, his several conferences with Mr. Nathanson appear to give some colour to the rumours, even if it is only local colour.

"Mr. N. L. Nathanson, accompanied by Mrs. Nathanson and their three children, sailed on the Aquitannia for England, from New York, Wednesday, May 29th. Mr. J. P. Bickell, on the Board of Directors of the Famous Players Canadian Corp., also sailed for England on the same liner.

(Continued on Page 14)

SWAMPED

Suit Yourself!

—No strings—
no ifs—no ands

—no buts—

You can buy
UNIVERSAL'S

**COMPLETE
SOUND
SERVICE**

for 1 year or 2
years or 3 years
or 4 years—or
as many years
as you want.

The door is wide
open—WALK IN!

COMPLETE SERVICE CONTRACT IN SOUND AN ABSOLUTE SAVER FOR SMALL EXHIBITOR—A. J. Plockinsky, Schinklers Theatre, Chicago. **A REVELATION. MORE CO-OPERATION LIKE THIS INDUSTRY WILL BE AT THE HEIGHTS AGAIN**—W. J. B. Glenwood Palace Theatre, Minneapolis. **NO SMALL EXHIBITOR SHOULD BE WITHOUT IT**—Abe Halper, Clearing Theatre, Chicago. **BEST THING THAT EVER HAPPENED TO SMALL EXHIBITOR I BOUGHT IT AND HOW!**—Ben Nathan, Ideal Theatre, Chicago. **A WELCOME OPPORTUNITY FOR THE INDEPENDENTS. CONGRATULATIONS**—Joe Blumenfeld, Blumenfeld Theatres, Inc., San Francisco. **ONE OF MOST IMPORTANT ANNOUNCEMENTS OF ALL TIMES. INDUSTRY AIDED MATERIALLY**—M. E. Montgomery, Reno Theatre, Minneapolis. **AM USING YOUR COMPLETE SERVICE PLAN ON TALKING PICTURES. VERY SATISFIED. BELIEVE IT TO BE OF TREMENDOUS VALUE TO ALL EXHIBITORS**—Glen W. Dickinson Enterprises, Kansas City. **YOUR EXTENSION COMPLETE SERVICE CONTRACT TO COVER SOUND PICTURES GREAT BENEFIT TO INDEPENDENT EXHIBITORS**—Robert A. McNeil, Vice-President, Golden State Theatres, Inc., San Francisco. **UNIVERSAL AGAIN COMES TO THE FRONT FIRST WITH PLAN TO HELP THE SMALL EXHIBITORS AS USUAL. CONSIDER YOUR OFFER WONDERFUL**—J. E. Ritter, Regent Theatre, Detroit. **UNIVERSAL CERTAINLY DESERVES GREATEST SUCCESS POSSIBLE WITH THEIR NEW PLAN ANNOUNCED BY CARL LAEMMLE. THIS WILL BE A REAL BOON TO SMALL THEATRE**—J. Niebes, Dawn Theatre, Detroit. **A LIFE SAVER**—Harry Dickerman, Alhambra Theatre, Minneapolis.

UNIVERSAL'S COMPLETE

WITH WIRES

HEARTIEST CONGRATULATIONS MR. LAEMMLE'S EXTENSION COMPLETE SERVICE PLAN WITH SOUND TO HELP SMALL EXHIBITORS. THIS GREATEST HELP GIVEN SMALL EXHIBITORS SINCE INTRODUCTION OF TALKING PICTURES—H. T. Hall, Russell Theatre, Detroit. COMPLETE SERVICE IN SOUND WILL KEEP MANY THEATRES OPEN NEXT YEAR—Ross Dixon, Palace and Ritz Theatres, Colorado, Tex. BACK TO THE GOOD OLD TIMES WHEN MAIN EXHIBITOR WILL BE ABLE TO KNOW JUST HOW MUCH THIS SERVICE WILL COST HIM FOR THE WEEK—Dave L. Schumann, Cleveland. A GREAT STEP FORWARD FOR SMALL EXHIBITOR—Phil Markel, Plaza Theatre, Fall River Mass. YOUR PLAN EXTENDING COMPLETE SERVICE TO TALKING PICTURES FOR SMALL EXHIBITORS IS FINEST THING POSSIBLE FOR INDUSTRY AND DESERVES GREATEST SUCCESS UNIMAGINABLE—A. Rutenberg, Iris Theatre, Detroit. GREATEST ADVANCE SINCE INTRODUCTION OF ORIGINAL COMPLETE SERVICE PLAN—Jess Sellers, Dunbar Theatre, Detroit. PLAN COMES AT A TIME WHEN THE INDUSTRY NEEDS IT MOST—M. S. White, Peak, Dalsec and Forest Theatres, Dallas. WILL BE OF GREAT BENEFIT AND HELP TO THOUSANDS OF SMALLER THEATRES —Charles Porter, Majestic Theatre, Detroit. CONGRATULATIONS EXTENSION OF COMPLETE SERVICE TO COVER SOUND PICTURES—Charles Morse, Atlas Theatre, Adams, Mass. HEARTIEST CONGRATULATIONS—E. M. Loew, Pres., Loew Theatres, Boston. EXHIBITORS WILL WELCOME THIS MOVE.—John De Stasio, Liberty Theatre, Sacramento, Calif.

HERE'S WHAT YOU GET!

1929-30 PRODUCT

LAURA LA PLANTE IN 3
JOHN BOLES IN 2
JOSEPH SCHILDKRAUT IN 3
REGINALD DENNY IN 2
MARY NOLAN IN 4
GLENN TRYON and
MERNA KENNEDY IN 3
GEORGE LEWIS and
BARBARA KENT IN 2
THE DRAKE CASE
GIRL OVERBOARD
THE LAST PERFORMANCE
THE CLIMAX
THE HOMICIDE SQUAD
THE DEVIL'S PIT
KEN MAYNARD IN 8
HOOT GIBSON IN 8
PHANTOM OF THE OPERA
(REISSUED IN SOUND)
SHORT SUBJECTS
TWO REELS
12 SPORTING YOUTH
12 FOURTH COLLEGIANS
6 PAT ROONEYS
10 SUNNY JIMS
10 ALL-STAR

Serials:

ACE OF SCOTLAND YARD
TARZAN THE TIGER
THE JADE BOX
THE LIGHTNING EXPRESS
TERRY OF THE TIMES

ONE REEL

7 BENNY RUBINS
26 OSWALD CARTOONS

SILENT

FIVE REELS

JACK HOXIE IN 3
WILLIAM DESMOND IN 3
(REISSUES)

TWO REELS

10 SID SAYLORS
10 ARTHUR LAKES
52 ACTION WESTERNS

ONE REEL

26 CREAM of the COMEDIES
(REISSUES)



THE SERVICE IN SOUND

Famous Loses Ten Points

Nathanson--Killam--Symington K.C. Make Statements Lord Beaverbrook Not Interested in Gaumont

IN PART IV. of the Cinematograph Film Act, 1927, known generally as the Quota Bill, under the caption, "General," in section 27, we find the expression "British Company," as it refers to British production.

THE ACT states: "The expression 'British Company' means a company constituted under the laws of any part of the British Empire, the majority of the directors of which are British subjects. The expression 'British Empire,' includes territories under His Majesty's protection and such (if any) of the territories in respect of which a mandate on behalf of the League of Nations has been accepted by His Majesty, as His Majesty may from time to time by Order-in-Council direct shall be treated as if they were included in His Majesty's Dominions for the purpose of this Act."

THE PRODUCING requirements under the Act specify that a British Film shall be deemed British providing "It must have been made by a person who was at the time the film was made a British subject, or by two or more persons each of whom was a British subject, or by a British company. After the first day of December, Nineteen Hundred and Twenty-Eight, the studio scenes must have been photographed in a studio in the British Empire. The author of the scenario must have been a British subject. Not less than seventy-five percent of the salaries, wages and payments specifically paid for labour and services in the making of the film (exclusive of payments in respect of copyright and of the salary or payments to one foreign actor or actress or producer, but inclusive of the payments to the author of the scenario) has been paid to British subjects or persons domiciled in the British Empire, but it shall be lawful for the Board of Trade to relax this requirement in any case where they are satisfied that the maker had taken all reasonable steps to secure compliance with the requirement, and that his failure to comply therewith was occasioned by exceptional circumstances beyond his control; but so that such power of relaxation shall not permit of the percentage aforesaid being less than seventy percent."

"EVERY FILM which is not a British film shall for the purpose of this Act be deemed to be a foreign film."

NOW in the deal, whereby it is reported the Gaumont British passed to the control of Fox, the producing and distributing units of the Gaumont British could not possibly, under the Quota Act, pass to American control; and remain a British producing and distributing company under the terms "British Company," as defined by the Act.

THE THEATRE proposition is likewise involved under the laws of its incorporation and directorate, which necessitates the control remaining under the directorate of Britishers, although it does not limit the sale of shares of stock, but does control the voting power of these shares.

FOX certainly has bought into the Gaumont British, an interest to the extent, it is said of 27% of this company's stock, but without voting power, which leaves the question of his control negative. A statement from Lord Beaverbrook denies that Beaverbrook has any interest in

the Gaumont British Company, and he further adds that he understands it is now controlled in the United States.

THE MAIL AND EMPIRE reports that in a trans-Atlantic conversation with Lord Beaverbrook, he stated that the Gaumont British was now controlled by the Fox Film Corporation of New York.

THE FAMOUS PLAYERS CANADIAN CORP. could have purchased the Beaverbrook Chain of Theatres before they passed to Gaumont. "N. L." fought for the purchase, but was blocked. The P. C. T. Theatres were more important and of a greater number than the Gaumont.

IF FOX is in control of the dominant British chain of theatres in Great Britain, about three hundred strong, covering all key centres, and he has also this company's producing and distributing units under his control, someone has managed to interpret the Quota Bill differently than your editor; and has also managed to change the constitution of the governing directorate of Gaumont British.

THERE is, under such circumstances, evidently no law in Great Britain which prevents the control by Americans of British Theatres, or Studios.

THEN what is it that we are so concerned about in respect to American control? "What's sauce for the goose is sauce for the gander." If it is good enough for England, it is good enough for Canada, and if the bankers in England can manipulate the British Film Industry into the banks of American bankers, "it won't be long now," before we will be banking our Canadian Film Industry in American banks also.

HOWEVER, your editor is "a doubting Thomas." True, Fox has strengthened his position in the British Empire. It was a far-seeing, far-reaching move. Fox is the foxiest of them all, a Showman and a financier, a fighter and a General. Fox has the same spirit as the Canadians expressed during the war, when they were told to retreat. "Allez Helley," shouted the Canadians, and pressed forward.

THAT is about what Fox is saying now, "Allez out of Canada? Allez Helley!"

MEANWHILE while the "Giants fight," for Zukor is in Class A also, what does it mean to the Canadian shareholders of Famous Players? So far it means that the stock is tumbling while the giants take the floor, staging as spectacular a bout as we have yet witnessed in the Arenas of Motion Picture Entertainment.

THE FOLLOWING is a statement given out to the press by I. W. Killam in answer to Nathanson's statement of resignation as Managing Director of the Board:

"At the recent meeting of the board of directors of Famous Players Canadian Corporation, Ltd., I spoke in my capacity as the largest shareholder of the company, and spoke directly for other shareholders representing, with my own shares, approximately one-quarter of the capital stock of the company and declared myself and them opposed to a sale to the American-controlled British Gaumont Film company at 75 per share, even if such offer had been formally before the meeting for consideration, which was not the case.

"The resignation of Mr. N. L. Nathanson as managing director of the company was the principal business of the meeting. It was accepted by the board. Another managing director was appointed in his place.

"I understand Mr. Nathanson has stated that he tried to purchase an interest in the British Gaumont Film company for the Canadian company. If that be so, he acted without the knowledge of his directors. I understand he says he was defeated in his efforts to purchase the Gaumont shares by the successful negotiations of the Fox Film corporation. He communicated neither of these things to the board or to myself.

Voting Trust Agreement.

"Some months ago Mr. Nathanson made an announcement to the press of Canada that a voting trust agreement in the stock had been entered into for the purpose of ensuring Canadian control of the company. I might say that this voting trust agreement was executed simultaneously with the sale by the Paramount Famous Lasky corporation of New York of the voting trust certificates representing its entire holding in the Canadian company. The creation of the voting trust was an essential condition of the transaction which was negotiated by Mr. Nathanson over a period of two or three months last winter. Mr. Nathanson represented to Mr. Zukor that the transaction would contribute to the success of the company as a Canadian enterprise.

"Mr. Zukor concurred in this idea, but asked for some kind of assurance that the shares of the company which held his Canadian franchise would not be taken across the street and sold to one of his competitors. A voting trust agreement was suggested to Mr. Zukor. Accordingly, the voting trust agreement with Mr. Zukor, Mr. Nathanson and myself as voting trustees, was arranged on the theory that while the two Canadian trustees could out-vote him, nevertheless he, Mr. Zukor, could rely on either Mr. Nathanson or myself, if not on both of us, to deal fairly and protect him against the very thing that Mr. Nathanson less than six months later tried to do. Mr. Zukor, in accepting a minority representation, placed his company's interests entirely in the hands of his two Canadian associate trustees.

"In June, Mr. Nathanson left for Europe to take a holiday.

Proposed Sale to Gaumont.

"Mr. Nathanson lays great stress on an alleged arrangement with me to negotiate a sale to the British Gaumont Film company; I, personally, was not averse if approved by my co-directors, to a proper sale to, or amalgamation with, a dominant British controlled film company which I at that time understood the Gaumont company was.

"Mr. Nathanson was managing director of the company. If he wanted to put forward an offer for sale for the benefit of the shareholders of the company, he should have placed it before his president and put squarely up to him the responsibility of placing it before his board or otherwise for their decision. No offer as such has been placed before the president or before the board. If Mr. Zukor had failed in his responsibility, then Mr. Nathanson might have a right to attack and criticize him. No meeting of the voting trustees as such has so far been called or held for this or any other purpose.

"Instead of proceeding in the above conventional manner, Mr. Nathanson, after advising me that he was endeavoring to negotiate a sale at \$75 a share, asked me to communicate with counsel of an American film corporation for the purpose of devising a method of getting around our trust agreement with Mr. Zukor, without Mr. Zukor's knowledge or approval, stating that as Mr. Zukor would hardly give his consent, a way around the agreement must be found.

"My understanding of the proposal was that he and I should take legal advice to ascertain means of transferring to the British Gaumont Film company our powers under the voting trust without obtaining the approval of Mr. Zukor or, alternatively, that we two contract to vote as voting trustees for the next 10 years under the direction of the purchaser according to such scheme as the lawyers might be able to devise, this to be coupled with the sale of our shares and voting trust certificates on condition that all other holders should have the right to sell at the same price of \$75 per share. Obviously such action on our part would have been open to censure, even if legally possible, except with the consent of every individual holder of voting trust certificates. That of course would have been impossible to obtain.

"I cabled him that this would not be ethical. Mr. Nathanson persisted in his proposal. I then saw Mr. Zukor in New York and told him of Mr. Nathanson's negotiations and proposals. The same evening I cabled Mr. Nathanson as follows: "I have discussed matter with Zukor to-day, and we agree transaction cannot be considered." I received no reply from Mr. Nathanson. It was obvious to him, as to us, that from that moment it was impossible for the three of us to

sit on the same board of directors together, and his retirement from the management of the company was, therefore, inevitable.

"There is nothing inconsistent about the position of Mr. Zukor, notwithstanding Mr. Nathanson's remarks about that gentleman. He is a great big figure in the moving picture world. There would have been no Famous Players Canadian Corporation if Mr. Zukor had not backed the enterprise with his name and franchise. I stipulated when the company was formed that Mr. Zukor must act as president and allow the name of the Famous Players company to be used by the Canadian company, so that purchasers of the securities would rely on his standing and credit. Mr. Nathanson has been a very able manager and much credit is due to his industry and ability, but he and the shareholders owe Mr. Zukor a fair share of the credit and much of loyalty and gratitude. I have been associated with Mr. Zukor for 10 years on the board of the Canadian company. I can only speak of him as I have found him, always big, always straightforward, always loyal to his associates and his obligations."

NATHANSON'S reply to Killam's statement follows to the press:

Mr. Nathanson's Statement.

Replying to Mr. Killam's statement of to-day, may I quote from a cable received from Mr. Killam as late as Aug. 10th in Paris, which was following up his earlier cable asking me to outline my opinion of the future earnings of the business and what I considered a fair price for the shares at the present time:

"Market sixty-one narrow. Certificates fifty-six narrow. If your judgment recommends sale feel sure directors as well as myself would concur. Sorry impossible to get you on telephone."

It does not appear that even as late as August 10th, when the shares were selling at the above prices on the Toronto and Montreal exchanges, that Mr. Killam objected to selling at \$75 per share, and it appears that he was prepared to rely on my judgment as to what was best.

In regard to his statements that the voting trust imposed upon us a definite obligation to Mr. Zukor, I repudiate that entirely. Our sole obligation as trustees is to our shareholders. I made no agreement with Mr. Zukor that the company would not be sold when we entered into the voting trust, and the voting trust was created only to insure the continuance of the successful management which was under my direction since the inception of the company, and at no time was there any thought that the voting trust would deprive the shareholders of the right to vote on the question of the sale of their assets or the sale of their shares. Regardless of any obligations that Mr. Killam may have had, I felt that it was his duty as well as mine to send on any offer to shareholders for their rejection or approval, and that is the only question that involved my resignation; and up to this time this particular point as to the protection of shareholders has not been answered by Mr. Killam nor by Mr. Zukor; nor the fact that only 189,000 shares were involved in the voting trust whereas at the present time there are approximately 140,000 shares outstanding which are not affected in any way by any agreement as to the voting trust.

May I further state that it is astounding to me to read Mr. Killam's defence of Mr. Zukor when he will recall a meeting held in the early years of the company in which Mr. Zukor asked for my retirement because I would not satisfy the American company in their demands for the number of pictures played in the Canadian company's theatres or the prices that I was asked to pay for them. This was at a time when the Canadian company's position was in peril, and at that meeting Mr. Killam, as well as all of the directors, other than the New York representatives, voted their entire confidence in my recommendations and in my handling of the affairs of the company. It was well known by the directors that had I not taken the stand I did against the demands of the American company at that time, we could not have carried on successfully.

May I point out that as late as two o'clock Wednesday morning in my home, Mr. Killam and his solicitor, Mr. Symington, argued with me against my resignation, and I at that time insisted that I would only withdraw my resignation if they would submit the whole question to the shareholders.

I intend to make no further replies to any statements that may be made, but I will rely upon the shareholders in the future to judge whether the suggested sale was in their interest.

Yours very truly,

(Signed) N. L. NATHANSON

Four Steps

FOR THE

Little Theatre

TO

Perfect Talkies

Deal No. 1

\$395.00

One Synchronous Disc Unit, ready to assemble, with all attachments, tone arm, pickup, volume control, but not including speakers, amplifier or tubes.

Deal No. 2

\$645.00

Same as Deal No. 1, but this model includes amplifier, tubes and two dynamic-cone speakers with baffles. Suitable for Theatres seating up to 500 people.

Deal No. 3

\$790.00

Two Synchronous Disc Units, ready to assemble, with all attachments, tone arms, fader, pickups, but not including amplifier, tubes or speakers.

Deal No. 4

\$1040.00

Same as Deal No. 3, but this model includes amplifier, tubes, two dynamic-cone speakers with baffles. Suitable for Theatres seating up to 500 people.

L. E. GOETZ'

Movie-Phone

Distributed in Canada by

**Radio Industries
of Canada Limited**

Toronto - Winnipeg - Calgary

The Battle of the Giants

(Continued from Page 9)

"His Honour, the Lieutenant-Governor W. D. Ross, a member of the Board of Directors of the Famous Players Canadian Corp., sailed for England, on the Empress of Scotland, leaving Montreal, Tuesday, May 28th.

"ANOTHER officer of the Famous Players Canadian Corp., Comptroller Braggs, left for England last month. Interviews reveal the information that the object of this journey to England is for the purpose of enjoying an English holiday, but most of our big showmen have a facility for combining business with pleasure. The cards, according to gypsy lore, read Famous Players Canadian Gaumont British and Fox. Before Mr. Nathanson and his associates return we will be able to test the validity of card reading. Of course so many cards are missing from the deck, 'up some of the players' sleeves,' that the gypsy has to be more than a fortune-teller, somewhat of a magician, to read the missing cards. But in view of the mergers and affiliations, to use an oft quoted colloquialism, 'we ain't heard the half of it yet.'"

IN the August 3rd issue of The Digest, in Ray Presents, the following is also in a somewhat prophetic vein:

"A RUMOUR reaches us to the effect that Lt.-Col. A. C. Bromhead, managing director of Gaumont British, and his brother Reginald Bromhead, in charge of production, will resign from the directorate of the Gaumont British, while the bankers, Mark & Maurice Ostrer, will step into the vacancies.

"Some time ago we prophesied that William Fox was likely to form an affiliation here, although Messrs. Bromhead have repeatedly stated that they would not sanction having this British chain of theatres pass out of British control.

"We have not heard from Mr. N. L. Nathanson, Managing Director of Famous Players Canadian Corporation, in London.

"Apparently 'all seems quiet on Nathanson's front,' but like the caption 'All is quiet on the Western Front,' we feel that there is plenty doing.

"The most logical tie-up for this British Chain of close to three hundred theatres, would be a tie-up with

Famous Players no matter how many 'fingers were in the pie.'

"The Famous Players Canadian could not strengthen its position more firmly than to affiliate with this British Chain of theatres, which holds the dominant position in Great Britain, while the Gaumont British, which is looking for strength on the American continent, could not do better than obtain this strength through Famous Players Canadian.

"THERE is no doubt about the position of the Fox Enterprises, and an affiliation with William Fox would certainly give Gaumont British the right kind of backing, but would such an affiliation be providing for the future with Empire propaganda spinning itself out continuously in an effort to establish a British Film Industry British-controlled!

"Despite the fact that 'the noted grave-digger' editorially decries seers and prophecies, and states 'We shall see what we shall see, when what is to be seen is there to see,' we, who feel sufficiently in attune with the Industry, have eyes which seem to see William Fox and N. L. Nathanson linking forces with Gaumont British, N. L. Nathanson as Managing Director of this chain of theatres and resident part time in England.

"In this vision there is also a tie-up with John Maxwell's circuit and the British International studios, with 'Jaydee' Williams, and his British 'Sound' proposition.

"We have found that in this business 'good-will' is its greatest asset, its greatest organizer.

"No proposition which cannot sell itself to the Public is worth the powder to blow itself, you know where.

"The Public makes profits, the Public makes laws, the Public first, last and all the time is your customer.

"The men who are directing the destiny of the British Empire have seen the wisdom in a control of their screens, have sensed the power of the screen in its relationship to the Empire's Integrity, in relationship to Empire Building.

"These men are influenced by Public Opinion, and in turn influence Public Opinion. It is better to build with Public Opinion as a foundation, than to attempt to destroy while one is constructing, with this danger, that the very Forces which you are utilizing to 'tear down,' may in the very nature of their elements, turn on their users also!"

Observations



By The Editor

September 19th, 1929.

Miss Ray Lewis,
Editor-in-Chief,
Canadian Moving Picture Digest,
Toronto, Ontario.

Dear Miss Lewis:

To give credit where credit is due is "sound" policy, isn't it? And so we are writing these few lines to let you know that we believe our sales volume is increasing due in a large measure to the value of our advertising in "THE DIGEST."

That the "DIGEST" is being read by exhibitors we know; the writer had repeated and ample proof of this fact on his many trips throughout Canada this past year—and because we know they value your publication, we undertook advertising in it every week.

You can use this letter in any manner you see fit—we are sincere in saying that in our opinion, advertising of the right kind in "THE DIGEST" is profitable if the goods advertised are of good quality and good value.

Yours cordially,

RADIO INDUSTRIES OF CANADA LTD.,

(Signed) S. A. CHALU,
General Sales Manager.

* * *

THE TIVOLI, Hamilton, under the management of Manager Bishop, presented a midnight show, for the benefit of the Palestine Emergency Relief, giving the fund \$1,100.00.

A letter from P. D. Egan of Regina, Sask., announces that a benefit performance will be given there.

London, Ont., is also to run a benefit performance.

The hospital drive is holding back the committee in Montréal, but just as soon as the campaign finishes there is to be a benefit performance at the Princess, under the management of Joe Lightstone.

* * *

SAM LESTER, of the Doric, gave us \$10.00. Messrs. Hyman and Charlie Rotenberg donated \$20.00.

In presenting your editor's contribution to the Palestine Emergency Theatre benefit, perhaps you may be able to get a fuller report from reading The Evening Telegram review as it appeared on Wednesday, Sept. 25th:

"Dissension and clashes with Arabs in Palestine have not dissipated the vision engendered by Great Britain of the 'Promised Land' of Jewry.

"This vision, in particular, has a permanent hold on the imagination of Toronto's Hebrew population. Cheers which greeted the moving and impassioned plea of Miss Ray Lewis, chairman of the Palestine Relief Fund, which held a benefit performance at Pantages Theatre last evening, testified in striking fashion to the sentiment that pervades both orthodox Jew and the Jew that has to some extent foresworn some of the ancient customs of his forefathers.

"A rehabilitated Palestine, a Palestine that should take its place as a 'nation among nations,' was prophesied by Miss Lewis.

"When the present troubles should be alleviated, Palestine, said Miss Lewis, would still be a land of 'milk and honey.'

"It will be a spiritual force," she declared, "it will still stand for the finest ethics of civilization. We will rebuild. Palestine will take its place among the commonwealth of nations of the British Empire." Miss Lewis paused. The audience rose and cheered.

"This declaration followed the fervent thanks of Miss Lewis on behalf of the Palestine Relief Fund to the audience who packed the theatre to capacity, to the management of the theatre, and to all the local theatres, who contributed acts to make up one of the finest programs ever offered in Toronto. Famous Players, who had co-operated with their chain of theatres throughout the Dominion, and Warner Bros., who contributed the feature picture, were also mentioned. Miss Lewis stated that N. L. Nathanson, who recently resigned from the management of Famous Players, had promised every assistance to the fund from the start. Thanks to the press of Toronto, to the Johnston Lithographing Company, to the E. L. Ruddy Company, and to all others who had facilitated the work of the fund were proffered by the chairman.

APPEAL NEEDED

"In the Jewish smile there was always a tear," said Miss Lewis, in referring to the troubles of their brethren in Palestine. Her plea almost put to shame the typical Al Jolson characterization on the screen. She spoke of the orphan colony that, according to a recent despatch, had been attacked by the Arabs.

"The necessity for an appeal is apparent," Miss Lewis cried. "They say that all the world loves a lover. Rather say all the world loves a child. And any nation that wages war upon children will have to answer to the civilized world. The spirit that prompted the rebuilding of Palestine is not dead." This was corroborated by the audience in another wave of applause.

"Every dollar will certainly be appreciated by those refugees in Palestine, who require this relief. The committees thank you for this very valuable assistance," Miss Lewis concluded.

"Following her address Samuel Kronick brought out a basket of roses.

"I deeply appreciate this," smiled Miss Lewis. "Now what am I offered for these roses for the Palestine Fund?"

AUCTIONED ROSES

"A minute's silence. 'Fifty dollars,' came a sepulchral voice from the audience.

"It's Claude Pearce," shouted someone and Mr. Pearce was forced to come to the platform.

"While the applause was still ringing through the theatre Mr. Pearce put the roses back into circulation. After some bidding, stimulated from the stage, David Dunkelmann paid \$100 for them. But Miss Lewis took them home.

"Shea's, Uptown, Loew's and Pantages Theatres offered their headline acts to the fund, and this program, together with the new Al Jolson picture, 'Say It With Songs,' kept the crowd in the theatre from 11.30 until three o'clock this morning.

"Paul Yocan and his dancers, Bobbie and Nelson and 'Comic Kapers' of Pantages; Murray and Irwin, Harry Girard and Company and Billy Hallen of Loew's, the Six Kentuckians, and Billy Gleason, of Shea's, made up the performers, who were, it was evidenced, of Hebrew extraction, as is 'Al' Jolson.

"Say It With Songs' was strongly reminiscent of 'Sonny Boy,' with some good music."

* * *

JUST RECEIVED a letter from J. A. Kirkpatrick, Educational, who states, "In your ever welcome paper, 'The Digest,' you are asking for a definite definition of the word 'Hokum.'"

"This word to the film salesman to most exhibitors; and in fact to the ordinary, or extraordinary showman, means exactly in their own words, 'just pure bull.' The more you spread it, the better they like it; and the customers pay good money and swallow it. So what more is required, although I have seen good pictures flop, from too much 'Hokum.' Anyone gets sick on too much jam. With kindest regards and best wishes for continued success."

(Continued on next page)

NOW we have "Hokum" defined as "just pure bull," but although "Hokum" may enjoy a bullish market, your editor persists that her definition is more all-embracing.

The contest closes Sept. 30th, but it looks as if The Digest will not be able to give away \$25.00, for the Showmen of Canada appear to be without a definition of "Hokum."

It is just like Universal to start something to get you "thinking." However, The Digest is not giving up yet; and so we will extend the time in which Showmen can find a definition to Universal's "Hokum" question.

IN ADDITION to the money contributions for the Palestine Relief Fund, Mrs. Lawrence Solman, wife of Lawrence Solman of the Royal Alexandra, Toronto, gave us \$1,000. The Toronto Daily Star, through Mr. J. E. Atkinson, President, gave us \$1,000, and Mr. Arthur Cohen, \$100.00.

Toronto is still talking about the show; and will have something to talk about for some time.

It was another proof of just how big, how generous is the heart of the Show World, another evidence of its spirit of great giving! On behalf of Mr. Lawrence Solman, Honorary Chairman of the Theatre Palestine Relief Committee, and on behalf of the general committee, please, all you givers, accept our thanks.

OCTOBER 31st will be the new date on which all definitions must be in. Don't wait until October 31st, we are not looking for high-brow definitions, a showman's explanation will do!

You know Carl Laemmle is not hard to please, and when exhibitors talk to him, he always listens. Talk to him, boys, on "Hokum." What is it?

THE FIRST week in October will find "Midnight Daddies" at the Shea's Hippodrome, Toronto, an all-talkie Mack Sennett Comedy, while "Kitty," a British International, will play Loew's.

THIS WEEK, "Black Waters," a World Wide all-talking British feature, is playing Loew's, Montreal. "Moulin Rouge," another World Wide is playing the Imperial, Montreal.

GOLD SEAL REGISTERS

The Superior Mechanical Features of the NEW Model 29 GOLD SEAL include

LUBRICATION IN SEALED

ONE DRIVING MECHANISM

ALUMINUM TICKET WHEELS

BRONZ BUSHINGS

for Admission
TICKETS
of All Kinds

Automatic Ticket Register Corp
723 SEVENTH AVE. NEW YORK CITY

Let us tell you how the Silent Sentinel will Safeguard your BOX OFFICE Receipts and Speed up your Business.

CANADIAN EXHIBITORS will be happy to learn that George Weeks, who made so many friends here, as General Manager of Famous-Lasky, is now Vice-President and General Manager of the Sono-Art World Wide Picture Inc. Mr. Weeks is now at the Metropolitan Studios, Los Angeles.

"JOURNEY'S END" played the Royal Alexandra, Toronto, to capacity business.

The picture rights of this English drama have been secured by Tiffany-Stahl; and the production will be made at the studios of the company, under English supervision.

THERE is plenty of excitement in Toronto, an interview with Phil Hazza, General Manager for Tiffany Productions of Canada Ltd., discloses the following information relative to the Franchise Plan as presented by Tiffany.

"I noted The Digest's reference to the Tiffany Franchise, in relationship to First National in one of your current issues, and I am interested to point out a few differences in Tiffany's Franchise Plan as presented through our company at the present time.

THE FIRST NATIONAL Plan compelled exhibitors to pay for their franchise in accordance with the seating capacity of their respective theatres. There was no limit on the valuation which could be placed on pictures, some of the First National pictures being valued as high as three millions.

The Specials were sold to opposition houses without a Franchise. Now the Tiffany-Franchise does not sell its Franchise as did the First National, it is a Franchise without any strings.

THE EXHIBITOR knows on signing a Tiffany Franchise the maximum valuation charge which will be placed on pictures. The average valuation has been fixed in advance. Once an exhibitor signs a Franchise, he is certain of getting all the Tiffany releases, including the Specials."

THE UNITED ARTISTS had a preview showing of Gloria Swanson's new picture, "The Trespasser," at the Regent Theatre.

The reports from the show world here, who turned out to hear and see Gloria talk, report the picture as being one of Gloria's best, and box-office all the way through, which makes Haskell Masters another six inches taller!

TORONTO had a number of interesting visitors this week. Jimmy Grainger was seen in our Queen City, so was George Nicholas and Bill Lester of the United Amusement, Eddie English of the Montreal Famous-Lasky office, Bert Jeffries of the United Artists, Montreal office; Jim Gorman, of First National, Montreal; Bailey of the Fox office. Play dates was the motivating influence!

FAMOUS PLAYERS CANADIAN has made a settlement with their musicians, not required in theatres, whereby these musicians receive approximately \$100.00 in wages. The decision to call out the operators of the theatres not involved in the settlement has been rescinded, the musicians deciding that they will sue on their contracts.

For the Entertainment and Approval of their Patrons
These Showmen Selected and Installed

WEST

GRAND THEATRE, Melfort
 T. J. ASSALY, Showman
 (Model PT 5)



EAST

MADISON THEATRE, Toronto
 W. S. BRADY, Showman
 (Model PT 6)

Talkietone - Phototone

Sound Equipment

FOUR MODELS

Synchronous Disc Only

Model T-3	-	-	-	\$1925.00
Model T-4	-	-	-	2600.00

FOUR PRICES

Sound-on-Film and Synchronous Disc

Model PT-5	-	-	-	\$3850.00
Model PT-6	-	-	-	4250.00

Radio Industries of Canada Limited

The Only Manufacturing and Distributing Sound Equipment Company in Canada
 Giving Genuine and Prompt Service on All Makes of Sound Equipment

Calgary
 303 Riley Building

Head Office and Factory
Winnipeg

Toronto
 211-212 Brock Building

Charles Farrell Visits Montreal

MONTREAL, Quebec, has had a parade of moving picture stars in person recently and the latest to make an official appearance there was Charles Farrell who visited the Capitol Theatre for the opening of "Lucky Star," Manager Harry Dahn making the arrangements.

Western Electric Installation For Rex Theatre, Ottawa

A COMPLETE Western Electric installation is being made in the Rex Theatre, Ottawa, to replace non-synchronous equipment which has been in use there during recent months. The Rex has a capacity of 750 seats.

Sound Propositions!!

DE LUXE MODEL H MOTIOGRAPH.

62% of the usual heat on the film eliminated. Very quiet in operation. No vibration. No tearing down repeatedly for repairs. Perfect for all Sound Systems — ask any Sound Engineer. Dozens of recent installations prove the DeLuxe the only choice. Price, same as in U.S.A.—Model F—\$1,000.00 — Model H—\$1,250.00. Accept quotations from no one else — we are exclusive Motiograph Distributors in the Dominion of Canada.

THE VELVET GOLD FIBRE PERFORATED SOUND SCREEN.

The only successful Gold Fibre Screen Perforated. Not a fabrikoid or rubber surface — a Velvet Gold Fibre. Means the same good projection on a Gold Fibre Screen but you can place your speakers back of it. Write for samples and prices.

THE SYNCHRONIZED TURNTABLE FOR DISC TALKIES.

Properly geared, heavy turntables that fit your present projector using your present motor. The ideal thing for the small theatre. Complete per pair with pick-ups and fader, \$600.00. We will be glad to advise you on amplifiers and speakers. A complete talkie installation for around \$1,200.00. Write us.

USED PROJECTORS.

We still have on hand a few Powers 6B and Simplex Machines which, under our overhaul and guarantee, are just what the small theatre needs for Sound to replace those very old, worn machines. Write us for prices before they are all gone.

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

Round About the Studios



"Love me, love my dog." Mary Ann Jackson and Pete, members of "Our Gang" Metro-Goldwyn-Mayer comedies.

Nina Mae McKinney, seventeen-year-old colored girl who was taken from the cast of "Blackbirds" to play the feminine lead in King Vidor's "Hallelujah," has been given an important part in Van and Schenck's baseball story, "Take It Big," which gets under way this week at the Metro-Goldwyn-Mayer studio.

"The Big Pond," last season's stage success, will be Maurice Chevalier's next American-made, all-talking screen starring vehicle, executives of the Paramount Long Island studio announced.

Production of "The Big Pond" will start at the Astoria studio about the middle of November when the French screen star and idol of the Parisian musical stage returns from his present vacation trip to his native France.

"Sunny Jim," the new name for Lawrence McKee Comedies, played by the screen youngster made popular as Snookums in the "Newlyweds" Comedies, has been registered as a trade mark by the Universal Pictures Corporation.

Sunny Jim, as he is now called, is making a series of ten two-reel talking comedies for current Universal release. Several of them already have been completed and are said to be top-notch entertainment.

The baby has good command of English now and has a perfect screen voice. His quaint sayings add much humour to the comedies.

With fully a hundred people in the early sequences, "Night Parade," Radio Pictures screen version of "Ringside," stage play by George Abbott, Hyatt Daab and Ted Paramore got under way this morning at the RKO Studios in Hollywood. Hugh Trevor plays the lead. Others in the cast are Dorothy Gulliver, cast opposite Trevor; Lloyd Ingraham, Lee Shumway, Nate Slott and Charles Sullivan. Mal St. Clair is directing.

Arman Kaliz, whose tenor voice has made him a favorite in vaudeville and musical comedy has been assigned a role in "The Children," Paramount's screen adaptation of Edith Wharton's widely read novel.

Tiffany-Stahl announce that three of their well known Color Symphonies, "The Enchanted Forest," "Song of the Islands" and "Jungle Drums," have been completed. They are all-talking and singing productions made by the technicolor process, and have been acclaimed as the finest short reel color subjects ever shown on the screen. Word has also been received from Rudolph Flothow at the Studios in Hollywood that production is to start on two new Color Symphonies for 1929-30 entitled "The Viennese Melody" and "The Cossack's Bride." These are also to be all-talking and singing productions.

Alfred E. Green has been awarded the direction of John Barrymore's second all-talking Vitaphone picture for Warner Bros. which is in preparation under the working title of "The Man." Mr. Green has distinguished himself on the Warner lot during recent months through his skillful directorial work on two Vitaphone talking specials starring George Arliss—"The Green Goddess" and "Disraeli."

"The Shannons of Broadway," James Gleason's comedy hit, being made into an all talking picture by Universal, is to have a theme song on the screen. The theme song is "Someone to Love Me" which is sung by John Breeden, the juvenile, to Mary Philbin, his sweetheart in the picture, and played on the piano by Gleason, who, with Lucille Webster Gleason, have the title roles.

The two other numbers are "Get Happy," which will be sung by a chorus of 30 girls in the theatre finale and "Living The Life of Riley," played by the Gleasons in the opening theatre sequences.

The racketeer role of "The College Racketeer" has just been assigned by Universal to Frank De Voe, whom Reginald Barker, the director, saw the night before at the Orpheum Theatre in Los Angeles. James Murray and Kathryn Crawford are playing the featured roles and De Voe will start upon completion of his vaudeville contract next week.



Paul Whiteman, who will play in "The King of Jazz" for Metro-Goldwyn-Mayer, registers "Love, here is my heart."



The beautiful Katharine Dale Owen, playing opposite John Gilbert in his latest picture, "His Glorious Night," for Metro-Goldwyn-Mayer.

Spanish audiences should enjoy Ramon Novarro's new Metro-Goldwyn-Mayer talking picture, "Devil May Care." The star will sing two of some ten songs in Spanish. That he should use his own native tongue is right in character, for his role in the picture is that of a young native of Gascony, that French province which borders Spain. The time of the picture is the period between Napoleon's banishment to Elba and his return to France.

J. P. McGowan has been forced by illness to withdraw from the cast of "The Lightning Express," Universal's railroad serial, and has been replaced by Al Ferguson. The picture has just gone into production under the direction of Henry MacRae with a cast including Louise Lorraine, Lane Chandler, J. Gordon Russell and John Oscar. The story is from "Whispering Smith Rides," by Frank H. Spearman.

Helen Lynch, whose interpretation of Blonde Mag in "Underworld" with Geo. Bancroft, stamped her as a powerful portrayal of underworld characters, returns to Paramount to play in "Behind the Makeup," a drama of the lives of stage people. She has been assigned to the role of a singer in a river boat, whose theatres is the first place that Hal Skelly and William Powell, as "Hap" Brown and Gardoni, try out their act together.

Gwen Lee has been given an important role in "Lord Byron of Broadway," musical romance which is now in production at the M-G-M studio. William Nigh will direct this adaptation of Nell Martin's story, with Ethelind Terry, Marion Shilling, Charles Kaley and Cliff Edwards in the cast.

Florence Lake has been added to the cast of "The Rogue's Song," musical romance featuring Lawrence Tibbett which is being directed by Lionel Barrymore as an all-color production at the Metro-Goldwyn-Mayer studio.

ENDORSED!

The Stage's Greatest
Contribution to the
Talking Screen

Pathe is Proud to Offer

Ann Harding

- - IN - -

PARIS BOUND

A
Pathe
Picture
You'll
Be Proud
to Show
in Your
Theatre

Broadway's most brilliant actress and Broadway's outstanding stage success, is the combination that is acclaimed wherever PARIS BOUND is shown, as the stage's greatest contribution to the talking screen.

The distinctive beauty, personality and artistry of ANN HARDING, supported by a superb cast, combined with the sparkling dialogue, gripping drama and intriguing situations in PARIS BOUND — make this production as sensational a success as when it held Broadway spellbound as a stage play for more than a year.

Even Greater On The Screen
Than On The Stage

That is the consensus of opinion in Toronto, Montreal, Chicago, Los Angeles, St. Louis, Baltimore, Kansas City, Detroit, San Francisco, and every other key city it has played.

Playing
Uptown
Theatre,
Toronto
—
Palace
Theatre,
Montreal

Regal Films Limited

Canadian Distributors
for Pathe

Toronto - Montreal - St. John - Winnipeg - Calgary - Vancouver

Pathe Audio Review

- ¶ There is no competition
- ¶ There is no substitute
- ¶ There can be no imitation

No discussion of Pathé's progress could be complete without a few words of praise for the excellent Pathé Audio Review, edited by the sagely competent Terry Ramsaye. This is a distinctive part of any program and is representative of the very best in short subjects. The Audio Review has done its part in bringing film entertainment — distinct from the hybrid film-and-vaudeville — back to the high place it should hold.

PETER VISCHER in
Exhibitors Herald World

Terry Ramsaye, the editor, surely is putting these over with a class atmosphere that shows a lot of thought behind them. They are presented differently from anything of the kind on the market and are so nicely diversified and balanced that the reel constitutes a number that should be given a preferred position on any bill.

—The Film Daily.

Week after week since Terry Ramsaye took over the editorship of Pathé's Review reel the writer has witnessed the steady improvement in the compilation of this subject.

GEORGE J. REDDY in
Motion Picture News.

*Distributed in Canada
by Regal Films Limited*